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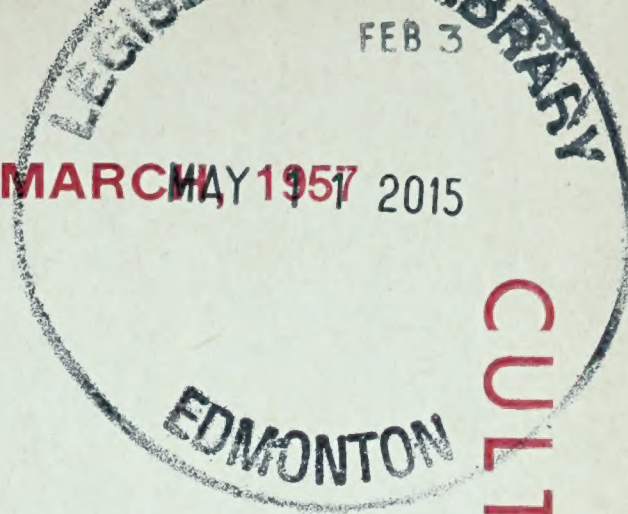
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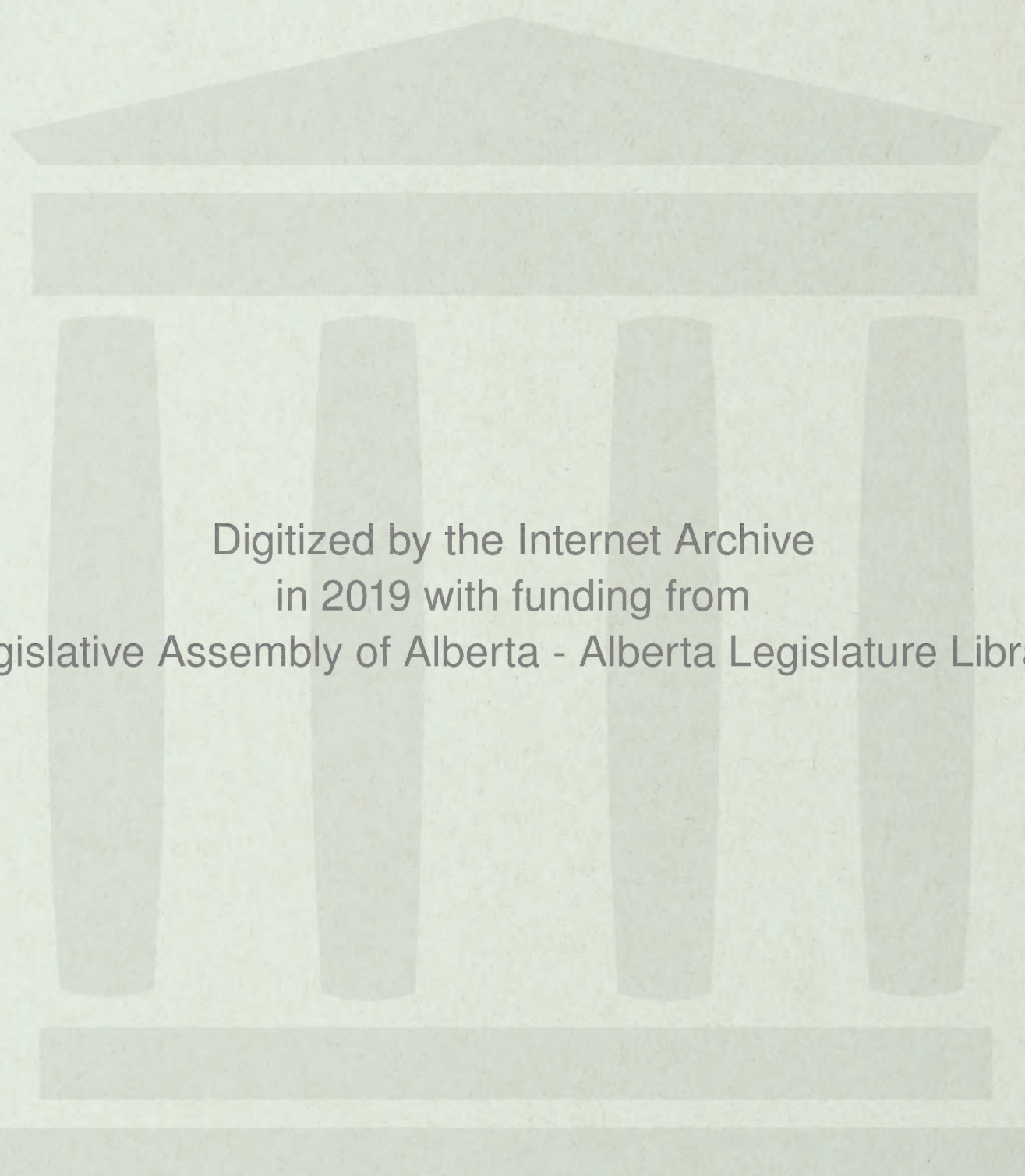
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CULTURAL ACTIVITIES MAGAZINE

Recreation





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Vol. 8, No. 1, March 1957

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Community Recreation:

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—By Frances G. Archibald.



CULTURE AND ECONOMY

WHAT is Culture? we are often asked. What has it to do with Economics? The word is related to "cultivate" which means to improve, to invigorate, to enrich. Thus we cultivate crops, friendships, habits, talents and whatnot.

Culture, then, in the sense in which it is used here, means the development of talents of hand or mind or physique. In short, of occupations for leisure hours or avocations to supplement the family budget.

It was no mere accident that Cultural Activities was assigned to the Ministry of Economic Affairs; for the public wealth depends not only on such things as thrift and industry; it depends on keen minds. The fresher the mind the greater its capacity for wealth-producing industry whether on the farm, at the bench, in the market place or wheresoever.

Therefore the pleasurable occupation of leisure hours must be conducive to greater production, in better quality of goods and services; hence more earning power and an all-round higher standard of living.

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Indian Craft Renaissance

By FRANCES G. ARCHIBALD

"The Indian people of Southern Alberta shall be friends as long as the grass shall grow and the rivers run."

WITH these memorable words of Chief Crowfoot a three day convention of Indian homemakers from Alberta and British Columbia closed on September 6. And truly our Indian hostesses demonstrated that the promise was made to be kept as well as that our Indian friends are masters of many arts, not least the art of homemaking.

The scene of the convention was the Stoney agency at Sarcee, abutting the city of Calgary. The invited guests represented twenty clubs for whom the Sarcee ladies had arranged billeting, feeding and entertainment.

This writer was one of the guests welcomed by Mrs. Big Plume of Sarcee. Most of the first day was spent in getting acquainted and discussion of topics which included family life at which the Peigan homemakers from the agency near Cardston assisted in the presentation of child care, play centres, teen-age problems and health.

Craft Marketing Problems

A suggestion for launching handicraft programs on the reserves was eagerly received, although it seems that the chief difficulty is finding a market for the work. No lack of readiness was seen either to continue, revive or even expand native skills and all were agreed they would be interested in increasing their output. But their first con-



Some fine examples of native craft, including beadwork and Indian and Eskimo dolls in miniature.

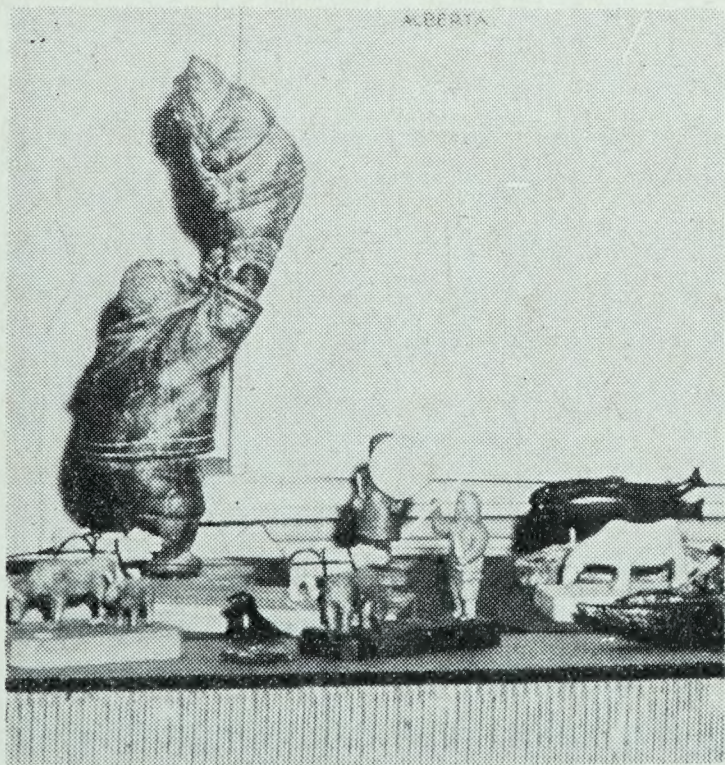
sideration would be a means of livelihood.

On several reservations there are native craft teachers who, if guided by an experienced instructor, would improve the quality of native work to compete eventually in the white man's world.

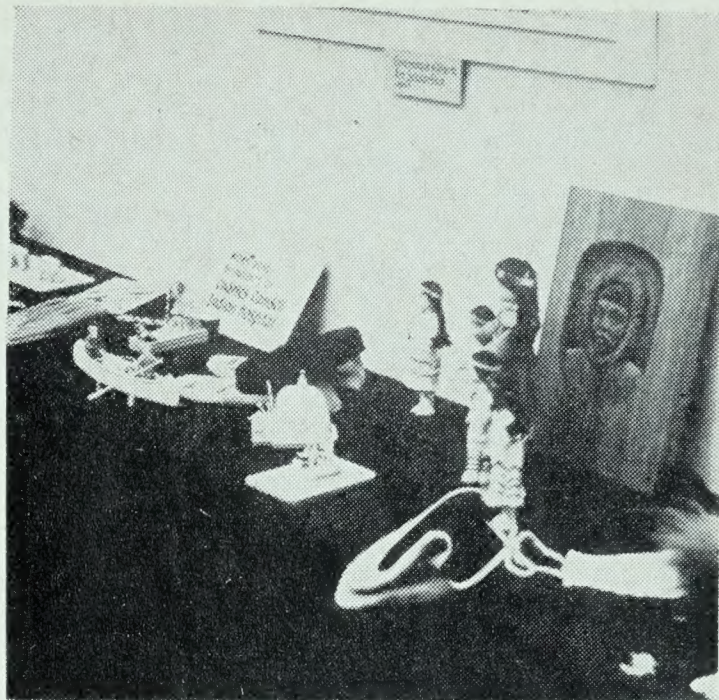
In rather more fortunate state are the Peigan Indians near Cardston, for their reserve close to the border finds many customers among American tourists. The Peigans brought to the meeting samples of dolls whose faces are preserved apricots and peaches, tanned so as not to disintegrate. These dolls are dressed in buckskin with authentic beaded design. Tourists, regarding these mementoes as collectors' items, gladly pay \$10 for a doll.

Crafts of All Kinds

A beautifully displayed exhibit of handicraft was supervised by



Western Eskimo soapstone and wood sculptures. Exhibits made by patients of the Charles Camsell Indian Hospital at Edmonton.

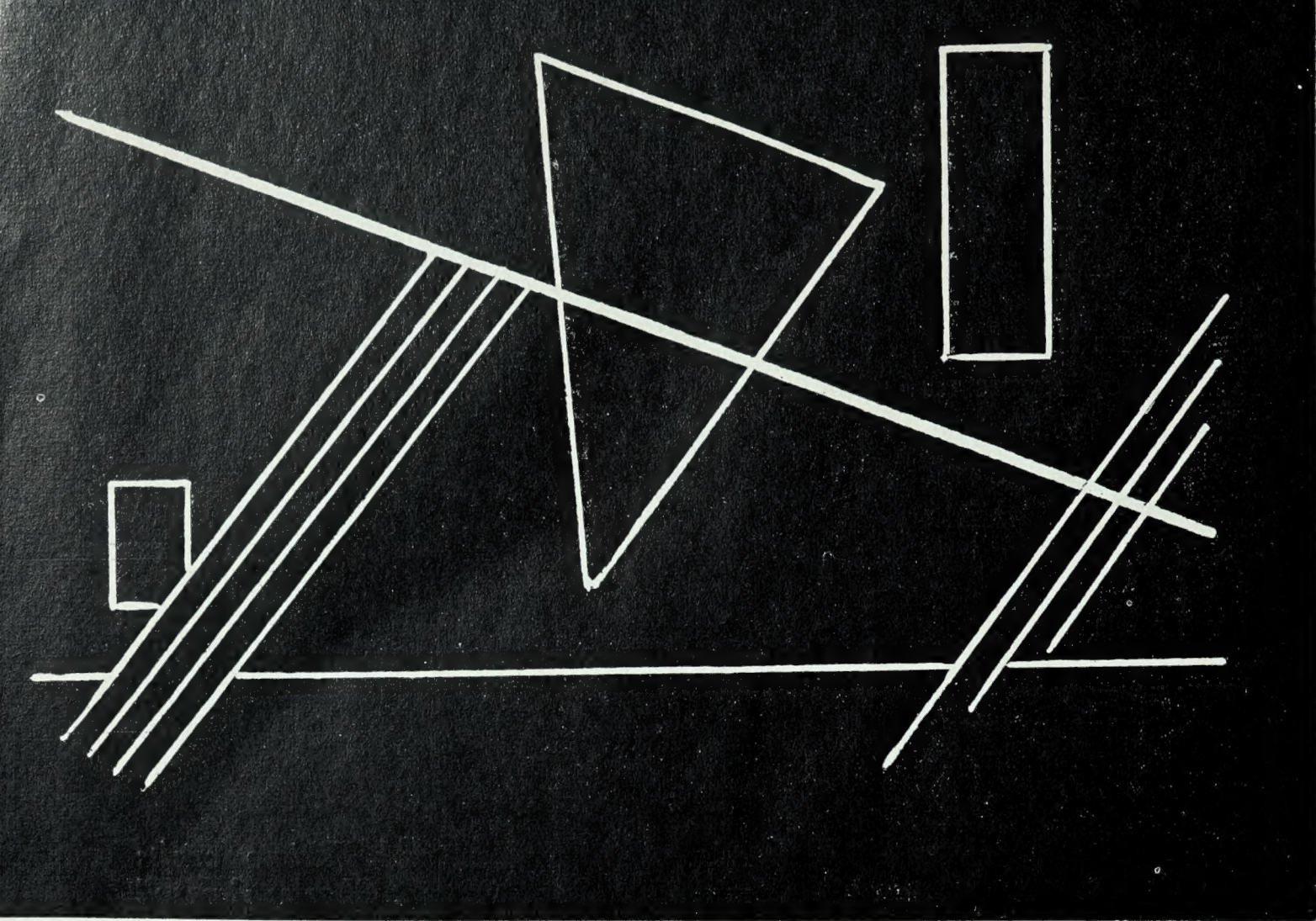


Display of Indian and Eskimo crafts made by the patients at Charles Camsell Hospital, Edmonton.

Mrs. D. Crowchild, showing that Indian women are still skilled in their own type of craft. There was a fine variety from British Columbia tribeswomen which included baskets, totem poles and silver work. From the Alberta tribes came beaded work, embroidery, woodwork and moccasins.

Part of the Albertacraft '57 recently held both in Calgary and Edmonton was devoted to Native Craft which included all those mentioned and in addition an exhibit from the Camsell Hospital in Edmonton. Calgary's Coste House is lending an exhibit of Eskimo soapstone carvings, and there was in addition an exhibit of Ancient Indian craft from the Luxton museum at Banff.

The banquet which closed the convention proved again that the Sarcee ladies are indeed mistresses of the gentle arts of hostessship.



Design

By **M. W. MacDONALD**

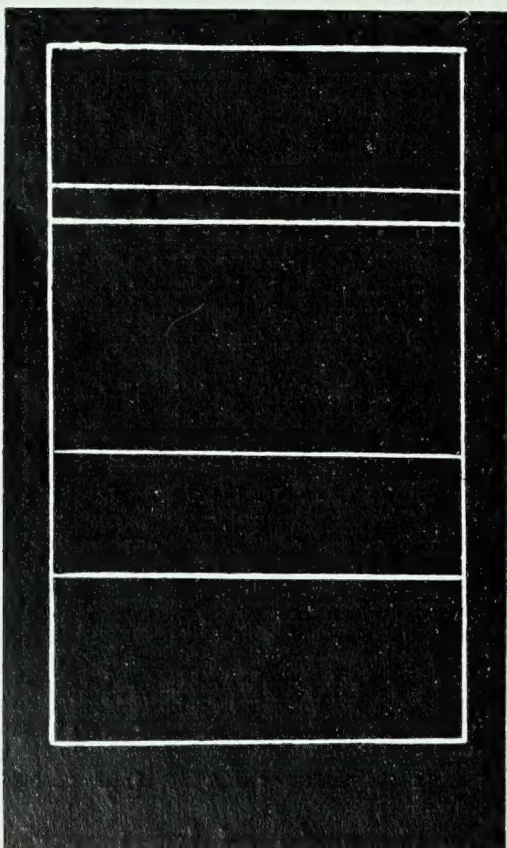
Art Supervisor, Edmonton Public School Board.

WHETHER we are aware of it or not, it may be truthfully stated that design plays an important part in our everyday living. In many ways indeed we are all artists of design. Setting a table, arranging books on a shelf or

making a dress are all problems in design; problems that must be a challenge to, and solved by, the artist involved.

It is obvious that here we have both the aspect of use in design as well as beauty. The small child has no knowledge of design and paints or models as he "feels." Often his product is striking in proportion and balance and color. In later life, however, when he observes more he is conscious of his need to improve and the true function of designs becomes more apparent and purposeful.

It is here then, when the need arises, that a knowledge of some simple principles help. Not in such a way however, that knowing them all we try to create something to fit the rules, but rather that we are aware of what is good and bad in





design and use this knowledge to carry out in a better way our creative problem.

Basic Elements

Today we think of basic elements that go into good design. These may be referred to as follows: Line, shape, form, tone, color and texture.

Line: This signifies a record of movement. It may be straight, curved or zig-zag. Emotional effects are produced by lines. Horizontal straight lines give the effect of stability and rest while curved lines signify smooth flowing movement, and often restlessness and agitation. Vertical lines give "life" or elevation to a design while force and power are effected when the lines are placed diagonally.

Shape: When lines move so as to enclose areas we have shapes being formed. In space breaking for picture composition the areas around the objects need careful attention.

Form: This principle is established when we attempt to give the illusion of depth or third dimension. Overlapping of units and shading are devices to show form.

Tone: By this is meant the general effect of light with emphasis on value. Tone may be produced by quantity of light and therefore depth of shadows.

Color: All design is enhanced by good choice of colors. On the other hand poorly selected colors may destroy a design which may otherwise be of good proportion and balance.

Texture: This element seems to be receiving special attention in modern design. It expresses the quality of the surface area of any material. This may sometimes be imaginary as well as real.

"Functional" Design

To do our best in creative design we must be very conscious of the materials we have to work with, and the function of the design project when it is completed. What applies to textiles does not always apply to clay. When therefore "functional" design is considered we must relate the design (a) to the material, (b) to the tools needed to do the job, and (c) to the use for which the product is planned.

Our ability to be creative in design depends on the time we take to observe the marvelous patterns in nature, pictures and articles which are developed with sound judgment and good taste. It depends too on the time we set aside to really do something about it ourselves. It is here that our interest is aroused and design becomes a conscious part of our everyday existence.

Some Thoughts About Books

*"Books are keys to wisdom's treasure,
Books are gates to lands of pleasure
Books are paths that upward lead,
Books are keys to wisdom's treasure."*

THIS verse, tacked to a pillar in the book department of an Edmonton store may appear trite; but there is a wealth of truth in it. Without books we would not be able to digest the ideas of others. We would be deprived of one of our chief sources of enjoyment and many ideas of the greatest minds.

But aren't books on the way out? Is not reading declining? What of television? According to librarians' reports, television has made no appreciable inroads into the public's reading habits. Library borrowing is at an all time high.

From this we can glean that books are treasures that should be made available to all. And that is one of the aims of the public library. It is also one of the reasons why it is necessary to develop libraries to the utmost.

It is reported from the United Kingdom that the return of gas rationing has resulted in an increase in patronage of libraries. People cannot go out as much, cannot tra-



Opening day at the new Camrose city library. Left to right: Mayor R. H. Hume; E. J. Holmgren, library supervisor, Alberta government; A. C. Ballantine, Department of Economic Affairs (Cultural Activities Branch), and Mrs. E. F. Marken, librarian.

By ERIC J. HOLMGREN

vel so much and have turned to the library.

The new Lloydminster municipal library was opened last fall by Miss Mary Donaldson, provincial librarian for Saskatchewan. Rather it was re-opened, since what has been done is a major re-decorating job. The library is housed in the top floor of the civic buildings and is a large bright room with non-fiction, fiction, and juvenile sections. The librarian, Mrs. Jennie Killen, a genial and extremely capable person reports that the patronage has steadily increased and that children constitute one of the largest, if not the largest, group. A major portion of expenditure for the coming year is to be spent on juvenile literature.

Lloydminster is more than just an achievement; it is a healthy sign in any community to have such a



Lloydminster Library Board in session. From left to right—Mrs. Jennie C. Killen, librarian; Dr. F. W. Musaph; Joseph A. McLean, Q.C., chairman; Mrs. Lionel Bourne; Mrs. Andrew S. Smith; Neville J. Goss. Two other members not shown here are V. U. Miner, Q.C., mayor of Lloydminster, and William G. Skinner.



Mrs. Jennie C. Killen, librarian of Lloydminster's rejuvenated municipal library which was re-opened to the public in February.

library, for only then can library service reach all.

The new Camrose library has been re-opened in a room at the rear of the municipal buildings. Although a more modest affair it is the nucleus of what will no doubt be a top rate collection. Already well patronized, it should grow and prosper with the years.

"Indirect" Advertising

Intriguing Pastime: Make amusing candleholders from the bottles that Duff Gordon's Sherry comes in. What's so intriguing about that? Well, you have to empty the bottles first, don't you?

—Classified "ad" in
The Spectator, London.

Why Not a Book?

"Browned off," you say, "and blue, There's not enough to do?"

Well, try a book.

Books do not wake the child
Or make the neighbors wild—
Books do not bark or bite,
Or need a walk at night,
So try a book.

No tax—no licence fee—
No valve——no battery,
A book needs no repair,
A book is always there—
Best friend, a book.

You worry, or you weep—
You're sick—you cannot sleep—
Well, try a book.

—A. P. Herbert in *The Sunday Graphic*

Attention Playwrights

Errol Fortin and Norman Cohen, producers of the Sun Parlor Playhouse at Leamington, Ontario, have launched a new Search for Talent enterprise. Their search is for new Canadian playwrights.

The Sun Parlor Playhouse, to which scripts should be submitted (with return postage, of course) not later than January 1 next, is a professional stock theatre where it is proposed to produce eight full-length plays during the coming summer.

While no play will be considered good only because it is Canadian, the sponsors emphasize their conviction that there are many good plays gathering dust in old trunks simply because they have not been able to meet the competition of Broadway and Shaftesbury avenue.

All-male cast injects variety into four-day regional program at Lethbridge.



A tense moment of melodrama in the second act of the prize winning play, which was directed by Henry Allergoth, Medicine Hat High School teacher.

Medicine Hat Players Score Hit at Festival

By J. T. McCREATH

UNQUESTIONABLY the glittering highlight of the Alberta Drama League's 22nd regional festival was the Medicine Hat Civic Theatre's robust romp, **Stalag 17**. From curtain-up to curtain-down the all-male company had the audience in the palm of its hand and, what with the give and take of audience and actors, it was a memorable evening of theatre. Indeed, the adjudicator, Cecil Bellamy of London, England, said in his adjudication that he had almost no comments of a critical nature to make of this production.

The festival was held in the Capitol Theatre, Lethbridge, from February 6 to 9.

Mr. Bellamy, the adjudicator, is a member of the British Guild of Drama Adjudicators. He command-

ed the respect of all who heard him when he stressed the importance of hard work, good organization, and teamwork. His adjudications, private and public, were honest, positive and straightforward, and his



A comedy moment in a rollicking play that adroitly combines thrills and laughs. Standing, centre, in windbreaker, just right of the boy in the tub, is Garry Mitchell, winner of this year's best actor award.

final distribution of the awards met, in the main, with everyone's approval.

While the general standard of the productions was not as high as that of last year, in every other respect the festival was a tremendous success. Almost every one of the five plays played to packed houses and received the attention of respectful and appreciative audiences.

Other Highlights

Other highlights of the four-day event, viewed personally and in retrospect were:

Joanne McClelland's exciting **Anne Boleyn** in "Anne Of The Thousand Days."

Bill Mills' memorable work as **Thomas Cromwell** in the same play.

Seventy-three year old **C. R. Matthews** of Lethbridge, playing the demanding part of **Dr. Austin Sloper** in "The Heiress."

The promise and potential that **Joan Perkinson** revealed in the same play.

Detta Lange's costumes in "Anne."

Shirley Higginson's performance in "**Country Girl**" (although I much preferred the performance I saw her give in that play at Studio Theatre six weeks earlier).

And finally the night of the awards and the almost extatic joy with which the audience and all who had partaken in the week's events reacted to Mr. Bellamy's giving five of the seven awards of the festival to Henry Allergoth's Medicine Hat production.

Kudos to Harry Baalim and his hard-working executive for the warm and friendly hospitality shown to the visitors and a bow, in passing, to Hugh Buchanan for hosting the memorable Friday night party.

Members of Medicine Hat Civic Theatre's triumphant, award-winning festival production of "Stalag 17." This play captured all of the awards at this year's Regional save two.



The Jubilee Auditoria

By **WALTER H. KAASA**

CONCEIVED and designed entirely by the Alberta government's Department of Public Works, the two Jubilee Memorial Auditoria, respectively at Calgary and Edmonton, are calculated to be architectural masterpieces of their kind.

Announcing the decision to provide these auditoria, Premier E. C. Manning said on May 4, 1954: "The need for such centres has long been apparent. The government believes they will be both appropriate and practical memorials to fifty years of development . . . and to those pioneers whose foresight and fortitude made that progress possible." He said they would serve all the people for their cultural convenience.

In general design the auditorium is fan-shaped. The lobby is 160

SOME AUDITORIUM FIGURES

Seating:
 Front Stalls 1,300 persons
 Grand Circle 760 persons
 Balcony 640 persons

.....2,700 persons
 Orchestra Pit 50 persons
 Stage Area 120 ft. x 48 ft. (Can be increased to 65 ft.)
 Proscenium opening: 36 ft. high x 76 ft. wide.

Lower Level

Service kitchen, Social Rooms seating 500 persons, Banquet room, etc.
 Architects: Alberta Department of Public Works.

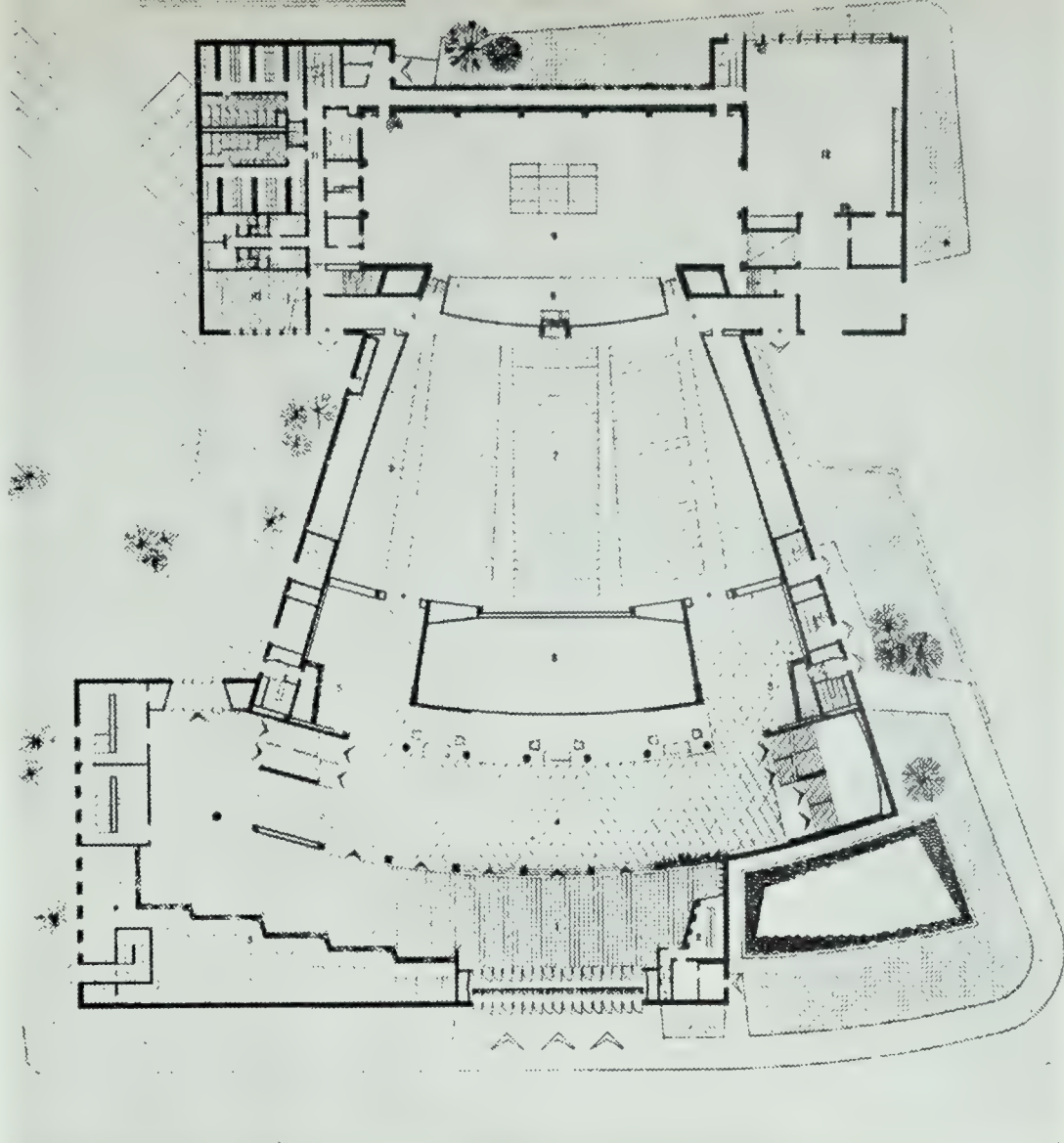
feet wide. It contains a three-wicket ticket office, capable of accommodating 3,000 persons in 20 minutes. From the main lobby extend the various cloak rooms, lounge and refreshment areas and stairs leading to the first and second balconies.

The auditorium is capable of seating 2,700 persons. Provision is made for reducing the apparent size of both stage and auditorium to suit smaller productions than can fill the capacities of stage and hall.



Here is architect's sketch of the auditoria erected by the Alberta government in Edmonton and Calgary to commemorate the province's golden jubilee.

Plan of the main entrance level of the Calgary and Edmonton auditoria. On the right of the large foyer is the four-wicket ticket office and on the left the cloak room. The green room and actors' dressing rooms are shown on the left of the stage and workshop on the right.



All productions can be presented to overflow audiences in other parts of the building through closed circuit television. Ramps have been provided to permit invalids and handicapped people to be wheeled in.

The stage is equipped with the latest lighting, sound and stage equipment, thus making these auditoria two of the largest and best equipped stages in North America. They can hold anything from a single act to grand opera.

Below the main stage, a service kitchen and banquet room capable of handling 2,000 persons, has been installed. Also on this level are four social rooms for young people's gatherings, and for stage experimental plays and chamber music concerts. The latter will accommodate 500 people.

Expert Advice

The entire auditorium was designed by the Department of Public Works' architectural office, after

consultations and inspections elsewhere. Such experts as Leopold Stokowski and Sir Ernest MacMillan were called on for advice, as well as representatives of symphony and operatic groups in Calgary and Edmonton. Visits were paid to great auditoria in Europe and Canada before the final plans were worked out. The object was to produce the best—meaning the most appropriate for the multiple purpose of vocal, instrumental and similar public activities. All calculations in connection with technical problems of acoustics, heating, lighting and air conditioning were cross-checked by the National Research Council.

Containing every modern convenience it has been possible to install, the auditoria will undoubtedly stand on a par with a very small number of select structures of this kind in North America. In some instances they are unique. Alberta's people are proud of them.

Recreation in Review

HOW do you measure success in recreation? It's a question worthy of thought, whether you are a superintendent in charge of a city-wide program or an activity leader responsible for the activities of twenty people.

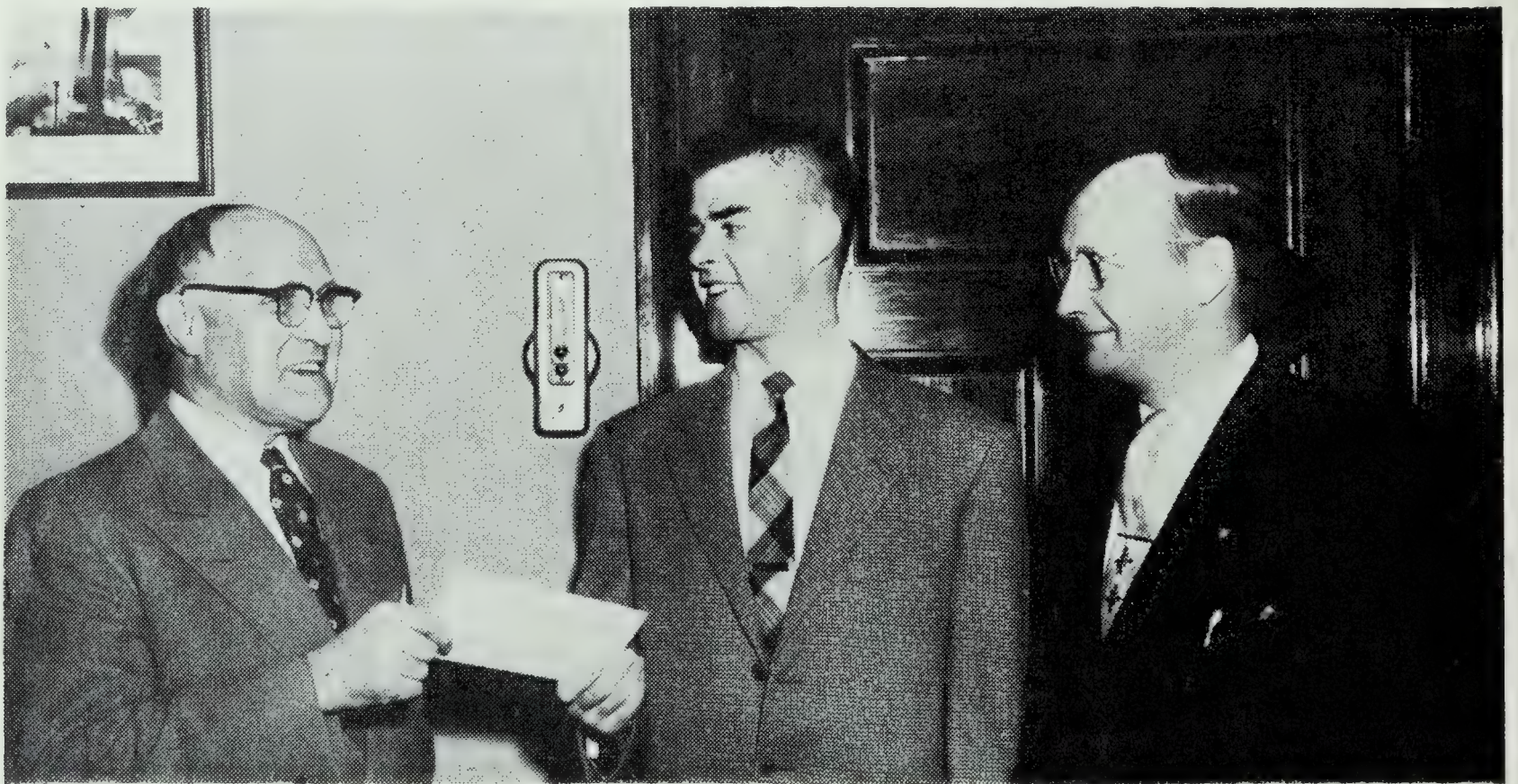
As recreation leaders, we are concerned about human beings. We are concerned primarily that they enjoy themselves, for the main object of any truly recreational activity is the happiness and satisfaction it brings to the individual participating. We are also concerned about the development of the individual mentally, physically and spiritually. We know that we can, through recreational activities, help people to feel part of a group, to achieve, to excel, and to develop a sense of individual worth, essential

By **ELSIE M. McFARLAND**

(Excerpts from the opening address to the 1956 Provincial Recreation Conference).

to the well being of us all. We know too that while he is enjoying himself, an individual can be helped to develop those attitudes and ideals that make him a better person and a better citizen of our democracy. These are the goals we have set for ourselves. We must then evaluate our programs in terms of what they do for people individually and collectively.

How do we measure enjoyment, improved mental health, a more co-operative attitude? The measurement must be largely subjective and unfortunately the paying public want something more concrete. So



Ralph R. Moore, Deputy Minister of Economic Affairs (left) presents Peter B. Nelson of Medicine Hat with the initial recreation scholarship. A. V. (Bert) Pettigrew, chairman of the Community Recreation Board, looks on approvingly.

we record numbers participating, wins and losses, spectators, etc., and while we are doing this, there is always the danger that we ourselves might come to think that these are the important issues and lose sight of the **one** important issue: "What is being done through the program for each individual who takes part?"

I am sure that over the past year many of us have asked ourselves questions concerning our aims, our policies, our planning. I would like to voice some of those questions now, in the hope that we will give them careful thought.

In our present day, materialistic world, what are we doing to assist people to develop spiritually? Can we do more? Or is it an area beyond our concern? Are we sufficiently concerned about our own spiritual development? If not, how can we hope to give worthwhile guidance to others?

Activities, Not Ends

As recreation leaders we are rightfully concerned about providing a variety of worthwhile activities that will provide a challenge and an opportunity for people of all ages. However, are we keeping uppermost the knowledge that activities are only tools, not ends in themselves?

Is "mass recreation"—large numbers of 30 or more participating in an activity—the answer to our concern for the individual? Perhaps this is an area for very careful thought on our part.

(Continued on Page 14)

New Lives For Old

One of the most rewarding tasks of the Crafts division of the Cultural Activities branch is the encouragement of and instruction in handicraft amongst persons suffering from various degrees of physical disability. These come at all ages, from the young sufferer from polio to the aged veteran of Kitchener's Mob at Government House in Edmonton.

Apart from its therapeutic value and its contribution to the restoration of health, these centres, of which there are four at present, are calculated to benefit the "whole" individual as well as providing a means of livelihood—the difference between a housekeeping room and a two-room suite, between tea and toast and three nourishing meals. Emphasis is always on the pupil's ability and not his disability.

Scholarship Winner

Perhaps the most striking evidence to date that the treatment does "work" is the case of Margaret Cherier. Victim of a neuromuscular disability, she was a diligent pupil at the Edmonton centre, became assistant instructor and was awarded a scholarship in weaving at the Banff School of Fine Arts.

More are taking advantage of the Calgary classes, with copper tooling and leather appearing to be the most popular at the present time.

At Lethbridge the centre is having its first class in weaving under the guidance of Mrs. Georgina Graham, the Department's instructor. Plans have been made also

(Continued on Page 20)

(Continued from Page 13)

Recognizing the value of good leadership are we doing all we can to obtain the right person for the right job? It's so easy in our busy routine to latch on to a body to fill a space and happily say that we have obtained a leader for an activity.

Finally, what about the equipment being placed on our playgrounds and recreation areas? Does it give the best service for the least expense? Is it stimulating to the imagination? Can we do better?

And now, a few words about us—as leaders. It becomes increasingly obvious when you examine our goals that leadership is the key to recreation. It is leadership that can make or break a program or, more important, make or break people. Howard Braucher, an American recreation leader, says it this way:

"Only a play and recreation leader! Only a person who helps a child to live in a glorious present moment; to do the thing that gives the utmost satisfaction; to knock out a home run on the baseball field; to swim, to dive, to fashion a miniature airplane that with rubber-band power stays aloft for ten minutes; to build water wheels that run; to tramp the woods and learn the trees and wild flowers; to learn the call of the birds; to sing, to dance, to be gay."

"Only a play leader. Nothing to do with the serious work of life. Merely helping a child to be light-hearted, to live simply, beautifully, naturally, in the present, to spread laughter and gaiety and reality all about him. Helping children to be themselves, really to live."*

However lightly we may have entered into this work, you and I



"Honour your partner"—more and more leisure hours are being spent in community square dancing. Shown here are Recreation Leaders learning by doing at the leadership school.

have accepted a tremendous responsibility. In co-operation with parents, teachers and ministers, we have accepted the privilege of helping others to fuller, happier lives. Let us evaluate our worthiness to be leaders. Let us examine our own philosophies, our own attitudes, our own characters. If we as Leaders, can work together and if we are willing to give the absolute best that is in us, we can, with God's guidance, achieve the goals we have set for ourselves.

What we send into the lives of others comes back into our own. What better than happiness?

*Recreation Magazine—April 1956.



"Music knows no bounds"—shown here are candidates to the annual Recreation Leadership School in Red Deer—learning how to lead and enjoying a good old-fashioned community sing-song.

The Broadway Season

By J. T. McCREATH

WHILE the season this year can not be compared with last year's, the most brilliant since the war, I saw a number of shows which made my visit to New York well

worth while. Of course, the big hit in town is still "My Fair Lady." I found it to be everything the reviews have said about it.



One delight follows another—the constant wit and sparkle of Shaw's play partnered all the way in Lerner's lyrics, the melodic pastiche of Loewe's score romping from rollicking choruses, through Julie Andrews' evocative numbers to the charming love ballads. Then there were the ingratiating performances of the stars. And the sets! Each turn of the two giant turntables yielding ever more spacious and stylish vistas of color and elegance magnificently complemented by Cecil Beaton's costumes. Truly nothing in sets and costumes has been seen on Broadway since "Kiss Me Kate." But why go on? It is the American musical theatre at its superb best.

None of the new season's musical comedies come within miles of it. Indeed, with the exception of "Candide," they are largely triumphs of personality over material.

Judy Holliday, making her Broadway musical comedy debut is an even more remarkable little performer than the movies have revealed. There is almost nothing she can't do and it is all performed with such ingratiating warmth and good humor. She seems to love everybody and the least everybody can do, it seems, is love her back.

Then there is Ethel Merman appearing in an atrocity called "Happy Hunting." Merman, all brassy bounce, and charm, is tremendous, and she gets fine support from a new matinee idol, Fernando Lamas. But this is all she gets. The story is a dull attempt to get some more humour out of last year's Rainier-Kelly wedding. The sets and costumes are undistinguished and the score is mediocre and utterly forgettable.

Enchanting Sets, Costumes

Then there is "Candide." A brilliant score by Bernstein, witty, literate lyrics by a number of talented people including Dorothy Parker, sung by some of the best voices to be heard in New York this year, with exquisite sets and costumes that are a delight and an enchantment to the eye. And all this closed last month after a brief eight week run, while the other musicals of the season will probably be with us for years.

A word about the Threepenny Opera playing to packed houses down in the Village for the third

year. What a good, lusty, sharp, astringent night of musical theatre it is.

There are no new American plays of any merit on Broadway this season with the exception of O'Neill's turgid "Long Day's Journey Into Night" which is playing to packed houses and being called his masterpiece, and which I did not see.

The other notable play is a British import by Terence Rattigan, "Separate Tables," with two brilliant performances by Margaret Leighton and Eric Portman. It is a play about loneliness, frustration, and tolerance, told in two acts, and it is a most rewarding evening of theatre.

I also saw "Major Barbara," Shaw's tirade against poverty. I doubt if Shaw would have approved of its staging by Mr. Laughton, but Laughton has succeeded with the adroit assistance of Donald Oenslager's sets, in producing an amusing and very stylish evening. Assisting Mr. Laughton on stage in very facile and stylish performances are Burgess Meredith, Glynis Johns, Cornelia Otis Skinner, and with one moving and quite Shaw-like performance, Eli Wallach.

Then there was the Old Vic Company doing Tyrone Guthrie's wonderfully funny and clever production of Shakespeare's "Troilus and Cressida," a brilliant modernization of a rarely-performed and difficult play.

Lastly, I saw Judy Garland at the Palace and I wish I hadn't. It was near the end of her run and she was tired. As a result she had cut half her numbers and her voice was causing her some trouble. She

could also, if she is seriously continuing professionally, start reducing.

Technically it is impossible to touch Broadway anywhere in the Western World, but in the non-musical field, the American Theatre, as I saw it on Broadway this season is creatively anaemic.

Who Only Alberta Know

By **STEPHEN CARISBROOKE**

My young friend had written a splendid Social Studies paper telling with hardly a mistake of the accomplishments of men who are great in American history—Lincoln, Jefferson, Jackson and the rest. She had made no error in naming the capital of any given State.

"Splendid, Louise," I cried. "I suppose you can tell me the capitals of Canadian provinces?"

"Oh!" she murmured.

"From west to east. Let's start with British Columbia."

"Vancouver."

Having agreed that Edmonton is the capital of Alberta, we passed on to Saskatchewan.

"Winnipeg," she said promptly.

"Saskatoon?"

"What about Manitoba?" I suggested. But Louise hurried me off to the Maritimes, pausing only to assert that Quebec is the capital of Quebec. I found myself levitated over to Prince Edward Island where, she insisted, the capital is Halifax.

"Ever heard of Charlottetown?" I hinted. She hadn't but she told me she had a new Elvis Presley record and asked if I would like to hear it. Guestly courtesy prompted me to consent.



Eye-catching display of handicrafts from the Willingdon craft centre

Masterpieces in Albertacraft '57

By FRANCES G. ARCHIBALD

THE 5th annual "Albertacraft" exhibition, held at the Edmonton Museum of Arts from March 4 to 9 and at the Calgary Allied Arts from March 17 to 21, was again sponsored by the Alberta Government to bring Alberta craftsmen the best work obtainable. Although the primary objective is to display Alberta crafts, interest has been so keen that exhibits included groups from outside the Province. The purpose is to promote skilled craftsmanship and design in community craft centres. Examples of work done in these shows each year of increasingly higher quality as trained instructors work with these groups. Skill and imagination are combined in woodwork, copper, leather, weaving and ceramics displayed from the eleven craft centres.

Demonstrations of jewellery, stone carving, batik, weaving, pottery, leather and copper and films were included among the instructive features morning and evening.



Lovely drapes woven by members of the Edmonton Potters' and Weavers' Guild form the background for a graceful vase, work of the Guild's pottery section.

Here Comes the Bride

By Andrew Ballantine

ALTHOUGH it seems that hardly a bride would consider herself properly, even if validly, married without Mendelssohn's Wedding March from the "Midsummer Night's Dream" overture, there seems to be a growing distaste of Wagner's from Lohengrin.

Within the past few years a goodly number of brides have implored either the organist or the rector, "Any music you like, but not Here Comes the Bride." (At St. Patrick's Roman Catholic Cathedral in New York ecclesiastical authority forbids both on the ground that they are secular.)

What are the alternatives? A writer in *Vogue* submits that the processional need be neither sentimental nor operatic. He reminds us incidentally that the Lohengrin march solemnizes an unhappy marriage wherein Lohengrin deserts his bride, Elsa, on their wedding night. A possible alternative he suggests is Brahms' "St. Anthony Chorale" from Variations On a Theme by Haydn.

Secular music of the "O Promise Me" and "I Love You Truly" type and even the Liszt "Liebestraum" variety are rigidly excluded. Instead he suggests, as preludes, some of the great chorales—Bach, Buxtehude and their kind.

Instead of the Mendelssohn march he suggests the Trumpet Voluntary (which he, like many others, wrongly attributes to Purcell instead of Jeremiah Clarke), the Minuet from

Mozart's Divertimenti in D major or Borodin's D major quartet.

Dr. Courboin, of St. Patrick's Roman Catholic Cathedral in New York, is quoted as preferring for a processional Widor's Marche Pontificale or Dubois's Wedding March; and by way of recessional the March for a Church Festival of W. T. Best.

"Entreat Me Not to Leave Thee" (Gounod) is often sung at synagogue weddings and the Hornpipe from Handel's Water Music for a procession.

But the author insists that no matter where or when the wedding is solemnized those responsible for the music should bear in mind the sacramental nature of matrimony.

Radioese

Here are a few of the weird things heard from various Alberta radio stations in recent weeks:

Dr. Arthur Beauchesne, celebrated constitutional authority, was called Boshesny.

We were told that **l'Arlesienne** is a Pro-**ven**-kal opera.

It was promised us that someone was about to sing what the announcer called La Donnery Moble from Riggoletter.

People and Books

There are persons who honestly do not see the use of books in the house, either for information—have they not radio and even television?—or for decoration—is there not wallpaper?

—Pearl S. Buck,

"In Search of Readers."

The New Music

The now famous Anglo-Italian orchestra leader who visited these prairies last year seems to have been a bit of a puzzle to the critics, even while they praised him.

His name is Montevani—just Montevani without the front names his parents gave him when he was born in Venice; another facet of that mysterious quality which permeates his music as well as of his interpretations of other people's music. For he is also a composer in his own right but never under his own name. That is another mystery!

Let us call it alchemy in sound, those limpid tones which seem to float like incense from a censer. And let us think of the young maestro as a wizard in a laboratory concocting, from a secret formula, a sweet if rather sickly ambrosia—Ah! there's the rub. For, fragrant as that musical perfume may be when heard over the radio for a few minutes at a time, a whole evening of it may become tedious if not a little nauseating.

"R.W." writing in the Calgary Albertan coins the happy phrase that his music is like William Jennings Bryan reading Edgar Guest, although we would be inclined to reverse the figure.

Ken Winters in the Winnipeg Free Press does not stint his admiration for Montevani's "clear, sensitive and flexible" orchestral line, but he finds the tutti "loud but thin owing to the preponderance of the violin tone."

Montevani is literally a born musician, for his father was a con-

certmaster in Milan who moved to London when the young Montevani was but four years old. He had an orchestra of his own in Birmingham when he was 18 only for a short time before returning to London which is the home of his celebrated orchestra.

No doubt he has discovered something whose secret should not be hard to discover. But fame goes, here as elsewhere, to the first originator. Is it worst imitating?

International Violin Contest is Announced

The Third International Henryk Wieniawski competition for violinists is to be held in December, 1957.

The violin competition is open to violinists of all nationalities not over 33 years of age at December 1, 1957. Intention to participate should be notified to the Secretariat, Third International Violin Competition, Krakowskie Przedmiescie 15/17, Warsaw, Poland, not later than September 1 of that year.

Applications should be accompanied by a certificate of nationality, candidate's concise autobiography with three 9x12 glossy photographs, proof of age, proof of musical qualifications and expression of acceptance of the competition rules.

When the application is accepted the applicant will pay into a bank designated by the Secretariat the fee of 50 zlotys (approx. \$12.50) and file the receipt with the Secretariat not later than November 15, 1957.

Application forms may be had from the Secretariat at the Warsaw address given above.

"Standards" of Merit

By **STEPHEN CARISBROOKE**

IS THERE in art more than one degree of excellence? Not long ago I argued this point with a gentleman whose prominence in his own field—the theatre in this instance—compels respect. He insisted, if I understood him rightly, that there is.

Yet I still fail to see what the difference is that entitles a performance by an amateur group to be judged "good" and identically the same performance by a professional troupe only mediocre. To my way of thinking a work of art, no matter what the medium, is either good or it isn't, and no one person or group of persons has any right to expect to get away with inferior work simply because he doesn't make his living that way.

Hear what His Excellency the Governor General had to say when he laid the corner stone of the Stratford Theatre:

From the beginning of this movement there was no compromise on quality. It was not to be a theatre good by Stratford standards or by North American standards. It was to be good by any standard.

Hear also what Mr. Cecil Bellamy had to say when he was adjudicating at the regional drama festival in Lethbridge last February:

I have always had a slight doubt as to the advisability of competition in any form of art. Art is not like hockey or racing. The prize for the artist, whoever he may be, is the putting of art on the topmost level.

By way of rebuttal (if that's what it is) Martha Robinson is somewhat cryptic, writing in *The Vancouver*

Sun of February 1. Although she speaks of "professional excellence" it is not clear whether she would agree that there are more excellences than one. Here is what she wrote:

... this year's adjudicator, like others who have come here, has become so impressed with the outstanding talent he's seen in B.C. productions that he resents their lack of professional excellence.

Probably we shall hear this theme developed more or less extensively at forthcoming music festivals. And in the meantime it might be worth the competitors' (hateful word!) while to ponder these things.

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for a class in letter and copperwork under the supervision of Mrs. Marie Miller, also of the Cultural Activities branch.

The craft centre operated by the Rehabilitation Society at Medicine Hat is among the newest. There is a small craft shop, unfortunately inadequate for the housing of large equipment such as looms and kilns. What, however, the pupils lack in accommodation, pending a removal into new and larger quarters, they have in enthusiasm and there is every reason for confidence that the young centre will grow quickly into a model craft shop.



